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ICELANDIC SKETCHES. III.

NATIVES OF ICELAND WEARING THE NATIONAL COSTUME.

3. Sketch of the Inhabitants.

The Icelanders are the genuine descendants of the old Scandinavians or Norsemen: they are rather tall, of a frank open countenance, a florid complexion, and yellow flaxen hair: the women are shorter in proportion and more inclined to corpulency than the men; "but many of them," says Henderson, "would look handsome in a modern European dress." In youth, both sexes are generally of a very weakly habit of body, which is the necessary consequence of the want of proper exercise, the poorness of their living, and the dark and confined nature of their abodes; yet it is surprising to notice the great hardships they are capable of enduring in after life.

There is perhaps no country in the world where the pursuits and modes of life of all the inhabitants are so little diversified as in Iceland. The whole population is employed in rearing cattle, or in the fisheries: nor do there exist any *townsmen* except the small number of traders at Reikiavik, and a few other trading establishments. No manufactures are carried on as a trade. Every branch of industry is domestic, and confined chiefly to articles of clothing; such as wadmel or coarse cloth, gloves, mittens and stockings. The peasants are generally ingenious, and fabricate such articles of furniture as their simple cottages require: some even make trinkets of silver, &c., and fabricate snuff-boxes and a few other articles from the walrus tusks: they also forge implements of iron.

The melancholy character of the climate and scenery has peculiarly impressed the minds of the people.

Dwelling in desolate places deprived of almost all vegetation, in dark miserable houses where the light of day can scarcely penetrate, amidst scorched rocks of rugged lava, or inclosed between the raging sea and the black cliffs, they become serious, quiet, humble, and little disposed to exert themselves, unless impelled by necessity. Influenced by these causes the Icelander of the present day closely resembles his native land, where the most destructive fires are concealed beneath its snow-clad rocks. Still and unmoved, they account it shameful to be betrayed into any violence, or to intermingle their conversation with those gestures so common in more southern countries.

But when once roused they are capable of great exertion, fatigue, and adventurous exploit, and are ready to face danger in every shape. True courage, which is never so well displayed as in long-continued patience and endurance, forms a striking feature in their character. Hospitality is also among their virtues, and although they have but little to give, they give that little freely: when the visitor receives a glass of milk or a cup of coffee at their hands, he perhaps little thinks that he is depriving a whole family of an essential article of food, or diminishing the little store which had been so carefully amassed for some family festival. Patriotism is another marked feature in their character:—wild, dreary and desolate as is their island home, yet they are devotedly attached to it, and home-sickness is as common among the Icelandic wanderers in another clime, as among the children of the Alps.

Piety is no less a distinguishing feature in their character, the majestic scenery of this wild land forcing home to the soul the littleness of man, his incompetency to struggle with the mightier powers of nature, and his dependence on some higher Being. Hence those of their ancestors who rejected the cruel and absurd mythology of the Edda, did not fall into total unbelief, but turned to the worship of that God, unknown though his name might be, who created the sun. And the same spirit still animates their descendants, who, recognising the hand of Providence in all the occurrences of life, bear with resignation the numerous calamities to which they are exposed.

Christianity was introduced in the year 1000, and though combined with the superstitions of the age, and subsequently with the equally dangerous errors of popery, yet its influence was beneficial on the manners of the people During the last three hundred years the Lutheran church has been the established form. The island is divided into parishes under the spiritual jurisdiction of a bishop, resident at Reikiavik or Langanes. Under him are nineteen provosts, or deans, whose duty it is take charge of the moral and religious character of the theological students within their districts. The parishes are served by ministers, who perform divine service according to a ritual which is a translation of the Danish liturgy. The number of parochial clergy is 184, but many of them have ordained assistants. These have to supply 305 churches and a population of 50,000, scattered over 4000 or 5000 square miles. The bishop alone is paid in money: the rest of the clergy being supported by the produce of their farms, by tithes and church offerings paid in kind. Indeed, during six days of the week the clergyman is a farmer, a fisherman, or a mechanic, and on the Sabbath only can he appear in his proper character. Nothing is more common than to find him in a coarse woollen jacket and trousers, or skin boots, digging peat, mowing grass, and assisting in hay-making. The clergymen are all blacksmiths, and the most skilful farriers in the island. A smithy is attached to every parsonage house, and should any one of the numerous horses belonging to the congregation have lost a shoe, or be likely to lose one, the pastor kindles his little charcoal fire and shoes his animal.

The education of the clergy does not greatly differ from that of the other inhabitants the elementary portion being conducted at home, and the course completed either by private study, or at the school of Bessestad. The students in this school, mostly peasants' sons, are from forty to fifty in number, and reside there eight months in the year; during the other four months they are assisting in the rural labours at home. The instruction at this school comprises theology, Latin, Greek, Hebrew, Icelandic, Danish, history, geography and mathematics. When duly qualified they are licensed by the bishop to preach; but this object being attained they do not consider their studies to have terminated.

Compelled to take up their abode in some solitary place, far from all intercourse with congenial spirits, they are apparently deprived both of the means and motives for mental cultivation. No stronger instance of that inherent activity of the human mind, which makes idleness the greatest of evils, can be produced than the number of Icelandic clergymen who, amidst all discouragements, continue labouring at works which they can hardly conceive will ever see the light, or procure to them either profit or fame. The long continuance of winter may partly account for this fact, there being no other means left of escaping the weariness of the protracted gloom; but it is principally to be ascribed to the peculiar mental constitution and habits of the nation*.

The education of the people is, as we have said, conducted at home by the parents: the clergyman visits each family from time to time, and examines the young pupils. Indeed, he has the power of preventing the marriage of any female who cannot read. The information thus acquired includes history in its most extended sense, languages, and the elements of many departments of knowledge; and it is not uncommon for many a peasant to write Latin not only with accuracy but even with elegance.

Our frontispiece will convey a general idea of the dress of the Icelanders, which our readers will agree, is far from being inelegant. Their houses never exceed one story in height: the walls are built of drift wood, of stone or lava, to the height of about four feet. The roof is often constructed of whale ribs, (which are more durable than wooden rafters,) and covered in with turf: this yields its annual crop of grass and is carefully cut during the hay-making season. From the door a long passage conducts to the principal room where the family sit, eat and sleep. The kitchen, dairy, and other offices are attached to this room. In most houses, glazed windows are unknown: holes in the roof covered by a thin skin admit light, and one hole left open affords egress to the smoke. The beds consist of open frames filled with sea-weed, or feathers, over which a few folds of wadmel and a parti-coloured counterpane are thrown. The floor is the damp earth; and the bones of the whale or a horse's skull furnish seats.

Some of the articles of the Icelanders' food were mentioned in a former article. A favourite beverage with them is sour whey mixed with water, and they seldom travel without a supply of it. Butter, however, is the chief article among the products of each little farm, and of this they eat largely. They esteem it most when by being kept for several years, it has attained a state of rancidity which would cause us to reject it. Mackenzie says, "The smell and taste of the sour butter are very disagreeable to English palates, though Icelanders delight in it. When there is a scarcity of butter, the people eat tallow; I have seen children eating lumps of it, with as much pleasure as our little ones express when sucking a piece of sugar-candy."

The employments of the Icelanders are regulated by the seasons, summer and winter, and nowhere, perhaps, is the change more complete. In winter, the family rises about six or seven o'clock. One is sent to look after the sheep, another to attend the cattle; some are busy making ropes of wool or horse-hair; one is in the smithy making horse-shoes and other articles. Spinning is performe

* *Edinburgh Cabinet Library*, article "Iceland."

with a spindle and distaff, and sometimes with a wheel; some, both men and women, knit and weave, and others prepare sheepskins for fishing dresses. While so many are thus variously occupied, one of the party generally reads aloud, in a singing tone, some old saga or history. As the reading proceeds remarks are made, and questions, arising from the story, proposed. Many wandering historians travel, like the bards of old, from house to house, and recite their tales of the olden time. Books being few, the custom of lending them is very common; and the only opportunity the peasants have of exchanging their libraries is when they meet at church, where during the most inclement part of the season, a few always contrive to be present. Many of the books thus lent are copied by the borrower in the most correct and beautiful manner; and it is greatly to be regretted that a people so devotedly attached to improvement, should be so ill-supplied with the means. A printing-press has long been established at Videy, where the holy Scriptures, psalters, and various religious books are printed, together with selections in general history, and various tracts of useful instruction, but the supply is inadequate to the wants of the people.

One of the earliest summer employments is fishing, and the utmost industry is required to insure a winter's store. Fishing is carried on in open boats, with lines and hooks. When leaving the shore, the men offer up a prayer for good success, and commend themselves to the Divine protection in a simple hymn. The fish taken is cut open, prepared, and dried; no part is wasted: the head is eaten fresh; oil is extracted from the liver; and the bones are used for fuel, or else boiled, and given to the cows for food.

About the middle of July the operations are transferred from the coast to the interior. The grass is fully grown, and on the success of the hay-harvest depends much of the subsequent prosperity of the grazier. The owner of grass land is so anxious to "make hay while the sun shines," that he procures as much assistance as possible, and pays for it at the rate of thirty pounds of butter per week.

Preparing turf; collecting the sheep, which during summer are allowed to run wild on the mountains; repairing houses against the winter; storing turf and wood; manuring lands, &c., are operations which follow close upon harvest: but among the other summer employments there is generally a journey to be made to one of the Danish stations, to barter home produce for the comforts or luxuries of more favoured lands. Every Icelander is very fond of travelling, and looks forward to a journey with delight. The journey is performed on horseback, and the various goods conveyed in the same manner. The natives usually travel in parties, and form their horses into a line, attaching the head of one to the tail of another. There being no inns, tents and provisions must be provided before starting. The places of rest are marked on the wild heaths by heaps of stones, the bulk of which every traveller thinks it his duty to augment. On his arrival in the vicinity of the town the Icelander pitches his tent, and leaving his horses and goods proceeds thither alone, visiting all the merchants and examining their wares.

It is only after having gone through the whole that the cautious native completes his bargain, in which he is, nevertheless, but too often cheated; the merchants taking care that there shall be no scarcity of brandy, a small quantity of which soon dispels the timid prudence of the poor fisher. In these moments of excitement, the produce of the winter's labour, that was to provide necessary comforts for a whole year, is too frequently squandered. But even when intoxicated, the native goodness of their heart displays itself; there is no fighting or quarrelling, no noise or tumult, but catching each other by the hand, they embrace with the greatest affection.

In concluding these sketches we feel that very much remains untold; but if we have succeeded in awakening the curiosity of the reader respecting this wonderful land and its singular inhabitants, he will be well repaid by a further inquiry.

An art so important to mankind, as the working of metals, must soon have commanded their attention, and been carried to some degree of perfection. Hence we read before the Flood, of Tubal Cain, who was an instructor of every artificer in brass and iron. What was the effect of that great catastrophe on the useful arts, is unknown. Some intimations gathered from the ancient poets and historians would lead us to infer, that the art of working metals, though not unknown, was extremely limited. This remark applies particularly to iron, which is extracted from the ore with more difficulty than most other metallic substances. Barbarous and semi-civilized nations are found, who have been able to extract the more precious metals, but have never obtained iron. The estimation in which such a people hold this substance, and the eagerness with which, when a ship arrives, they inquire for it, might convey a useful lesson to those who are accustomed to regard it as of little value. The art of working iron was probably introduced into Britain by Julius Cæsar.—Dr. Potter.

THE CAUCHA PLANT.

Some parts of these ruins present a most picturesque and unique appearance, which is occasioned by the twistings and twinings of the Caucha trees about them, often forming around a broken pillar or arched entrance, a perfect casing of the most complicated net-work, the great force of which, as the roots gain thickness and shoot upward, is sufficient to rend asunder the thickest masonry. I saw here a huge mass of such masonry, from, probably, eight to ten tons weight, completely separated from the main body, and raised a full foot from the foundation.

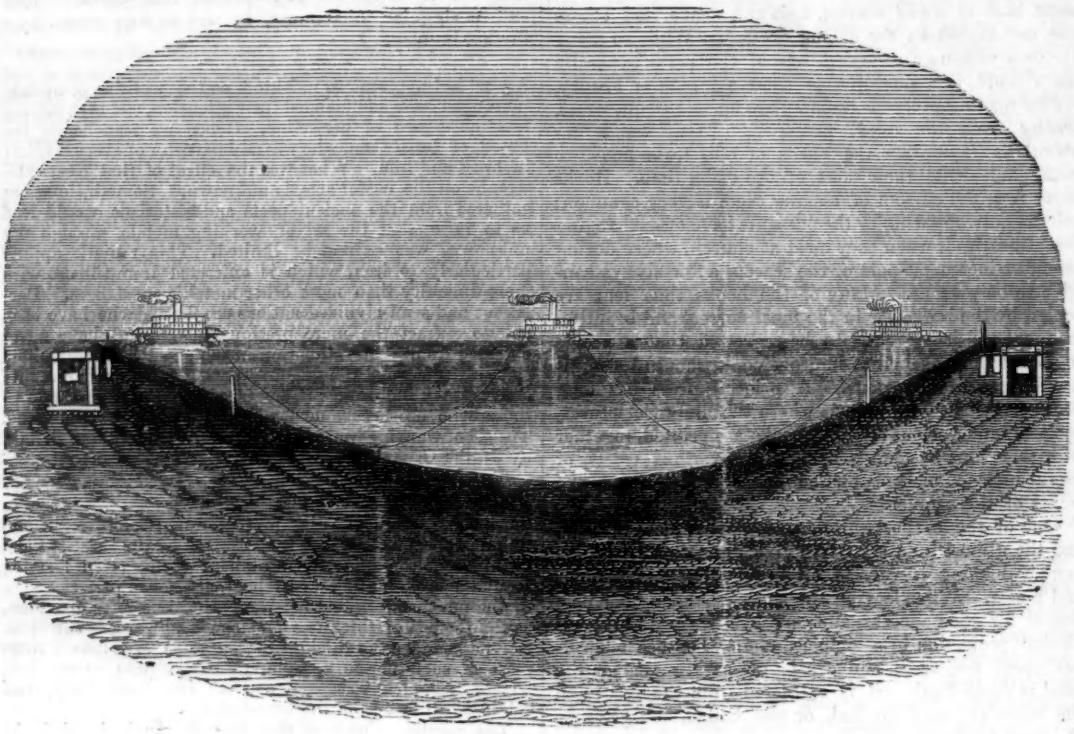
The neighbourhood of this tree is much dreaded, for should the smallest tendon once gain insertion into some slight rent or crevice in the wall of a house, it will be sure to destroy it, unless prevented in time. They also climb up to the tops of other trees, and other crush the largest of them, and run sometimes along the surface of the ground to an almost incredible distance, destroying every other plant in their course.—Steuart's *Bogota*.

THE NORTH AMERICAN INDIANS.

In war and in hunting there is no being more untiring than the Indian. He will spend days and weeks in search of an enemy. If in the course of the travel he should meet with a strange track crossing his path, his journey is at an end, until he has satisfied himself whether it is that of a friend or a foe. If it is ascertained to be that of an enemy, and if there is any prospect of gaining a scalp, the main pursuit gives way to this. He follows upon the trail, rapidly and surely, and nothing is left undone to insure the successful accomplishment of his purpose. He endures fatigues of all kinds; fasting and peril are unheeded by him; he has but one aim: it is murder. There is but little chivalry in Indian warfare. The pursuer steals like a snake upon his foe. He gives him no warning—no opportunity to resist his fate. Often the death-scream of the victim is simultaneous with the crack of the rifle that gives him the first notice of a foe.

In peace, and in his own village, the Indian is a different being. He lounges about listlessly: he will sit for hours watching the children at their games, or will stop at the different lodges, to hear the floating rumours of the town. Sometimes a knot of five or six will gather together, for the sake of talking over their own domestic grievances, and abusing their wives behind their backs. Others will assemble in the prairie, and relate to the young men their exploits in battle; their success in hunting; the deeds of the different noted men of the village, always winding up with the injunction of, "Go thou and do likewise." At a little distance from them a single warrior may be seen lolling on the grass, warming himself in the sunshine, and drawling out a dull, sleepy song, with an air of the most perfect indifference to all things past, present, and to come. Further on, two or three may be observed strolling along the summits of the different prairie hills, and occasionally keeping watch over the neighbouring country.

In war an Indian is all activity, the creature of excitement; but there is not a more listless being in existence, when this grand object does not call into play the latent energies of his nature.—Irving's *Indian Sketches*.



FLOATING BRIDGE OVER THE HAMOAZE, PLYMOUTH.

THERE is a steam-boat now plying across the Hamoaze at Plymouth, which, from many circumstances connected with its arrangement, may be deemed a floating-bridge. Mr. Rendel, the engineer who constructed it, communicated an account of it to the Institute of Civil Engineers, from which we derive the following particulars.

The Hamoaze is the lower part of the river Tamar, where it disembogues into Plymouth Sound; and at the point where it passes between Devonport and Torpoint, the one on the Devonshire side, and the other in Cornwall, the width is about half a mile. About fifty years ago the neighbouring land-owners obtained an act of parliament, authorizing them to establish a ferry at this part; and this ferry became in time of much importance, insomuch as to give rise to the building of many houses on both shores. At length about twelve years ago, a company resolved to establish a steam-boat of a peculiar construction, called a twin steam-boat, such as had been used with success in Dundee; but the strength of the tide at the Hamoaze, combined with other circumstances, caused the attempt to fail. Mr. Rendel was then applied to, to construct a kind of floating-bridge similar to one which he had before made for crossing the estuary of the Dart, at Dartmouth. He considered the nature of the difficulties, formed his plans, and built the boat-bridge, which was opened to the public in 1834.

It consists of a steam-boat whose head and stern are exactly alike, and which has neither helm, sails, paddle-wheels, nor oars. Its path across the river is marked for it by two strong chains, extending from shore to shore; and it will be convenient to describe the arrangement of these before describing the vessel. These chains, each of which is considerably more than a half a mile in length, are formed of carefully shaped links, made from iron one inch in thickness. They are laid parallel to each other, about fourteen feet apart, and lie along the bed of the river from shore to shore. Their ends are not attached to fixed moorings, but to weights suspended in shafts sunk on each shore: the shafts are twenty feet deep; and the weights suspended in them from the ends of the chains consist of cast-iron boxes loaded with about five tons weight.

We have said that these chains lie along the bed of the river; but it would be more correct to say that they are long enough so to do, if they were not attached to the boat. In practice both chains pass through the boat, and pass over the peripheries of wheels which are set in motion by a steam-engine: each link of each chain catches in a cog in the wheel; and as the wheel continues to rotate, one of two things must happen, either the wheel must drag the chain along, or the chain must drag the wheel and boat along. The former cannot take place, because the chains are heavily loaded at the end; and the boat therefore moves, the cogs in the wheel catching successively into the links of the chains. If no ships or boats were passing up or down the Hamoaze, the chains might be stretched nearly horizontal, and the boat propelled more readily; but as a free passage must be left to vessels, the chain is made long enough to hang down in a double festoon, one between the Devonport bank and one end of the boat, the other between the Torpoint shore and the other end.

The boat, or as it is more customarily called, the *bridge*, is a large flat-bottomed vessel, nearly as broad as it is long, and divided in the direction of its length into three portions. The length is about fifty-five feet, and the width about forty-five. The central division, occupying about one third of the whole vessel, is occupied by the engine-house and machinery, while the side divisions form decks on which carriages and other vehicles, as well as horses and cattle, can be placed during their conveyance across the river: so that a row of carriages might be ranged along each deck, having the engine-house on one side, and a protecting rail on the other. The foot passengers are accommodated on cross decks extending being the two side decks, at each end of the vessel.

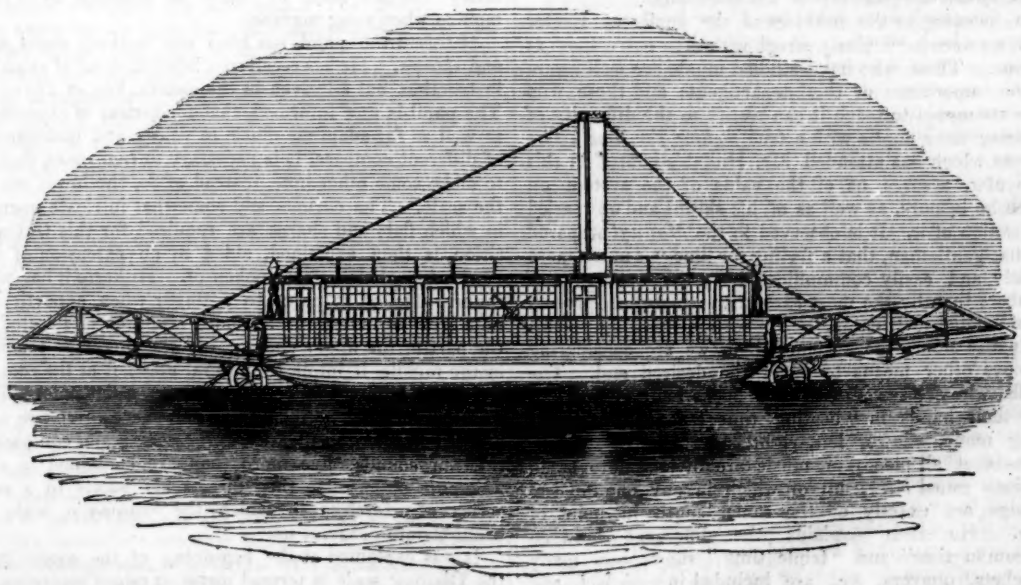
The arrangement by which carriages and horses are taken on board is very ingenious, and quite different

from anything known in common steam-boats. It is by means of four drawbridges or platforms, slung two at each end of the vessel, in a line with, and as a kind of continuation of, the decks. These draw-bridges are of the same width as the decks, to each end of which they are hung by strong bolts or hinges. The length of each platform is twenty-five feet; and it is suspended at any angle by means of chains passing from its extremity to the engine-house, where they can be wound up or down as occasion requires. When the bridge is in the act of crossing the river, the platforms make a slight inclination upwards, and are kept unoccupied, but when carriages, horses, or passengers are to be embarked or disembarked, the platforms are lowered. The landing-places on each shore are simple planes, inclining from low-water mark to two feet above high-water-mark, at an inclination of about one foot in fourteen. As the bridge approaches the landing-place, the draw-bridges or platforms at that end are lowered till they touch the plane: and the draught of water at the bridge, the projection of the draw-bridge, &c., are so regulated that carriages and horses are embarked or disembarked dry, considerably above the water mark; while the bridge is at the same time all afloat, and out of danger of grounding or drifting.

The central division of the bridge is chiefly occupied by the machinery connected with the engine. There are two steam-engines, which by means of cranks turn a horizontal shaft, on the ends of which two vertical wheels are fixed. These wheels, called the chain-wheels, are nearly eight feet in diameter, and have their peripheries studded with cogs or projections, which are gauged to the links of the chains. As the links in the chain succeed each other in exactly the same order as the cogs on the wheel, it follows that the velocity of the bridge is about equal to that of the chain-wheels, viz., about three hundred and twenty feet per minute. After passing over these wheels, the chains descend through the engine-room at an oblique angle, and pass over iron sheaves or wheels about three feet in diameter, for their support and guidance; and to prevent the accumulation of sea weed and mud in the engine-room the chains are cased off in their passage through the bridge.

It may not perhaps be apparent at first sight why the employment of these chains is necessary, and why a common steam-boat with paddles would not suffice. The advantages of the present arrangement are, however, many. By employing the chains as a guide from shore to shore, the passage by the bridge is rendered safe by night as well as by day, and in rough weather as well as fine; whilst by the employment of them as a medium through which motion is given to the bridge, a command is obtained over the motion which enables the man at the engine to start, stop, and move forward or backward, with a facility and rapidity that could not be obtained by any other means. These advantages are found of great value in the approach to and departure from the landing-places, both in the greater ease with which these operations are effected, and in enabling the whole conduct of the bridge to be regulated by two men, one to tend the engine, and the other to lower and raise the drawbridges, give the signal for stopping the engine, &c. The services of a steersman are quite unnecessary, for the vessel or bridge never swerves from its direction at right angles to the length of the river: all ordinary vessels draw up with the sides parallel to the shore, for embarking and disembarking passengers; but this bridge always presents its ends towards the shore, one end being invariably directed towards the Devonshire-shore, and the other towards that of Cornwall. The draught of water, when the bridge is full of carriages, is only two feet six inches, so that it may almost be said to lie on the surface of the water; the bottom of the vessel or bridge has no keel, and is almost perfectly flat for thirty feet of its width, curving up gracefully towards each end.

The bridge crosses the river four times in an hour, twice from Devonport to Torpoint, and twice from Torpoint to Devonport. The time of passage is eight minutes at high tide, when the width of the estuary is 2550 feet; and seven minutes at low tide, when the width is 2110 feet. The average passage is therefore seven minutes and a half, which leaves an equal space of time for stoppages at the landing-places, since four passages of seven and a half minutes each, and four stoppages of equal duration, make up the hour. The passage is made from an early hour in the morning till late in the evening, the traffic not being carried on during the night, except under special circumstances. The tolls are let to a yearly tenant, who, for a certain annual sum paid to the proprietors, receives all the proceeds of the bridge, the proprietors paying the current expenses of the bridge. It is stated by Mr. Rendel, as an instance of the efficiency of the plan, that during four years the bridge had not been interrupted in its regular course of working for more than an hour at any one time, and even that not more than twice or thrice, although two very rough



winters occurred in the four years. The chains only broke three times during that period, from a defective link; but these breakages occasioned the delay of a few minutes only, as the plan is to continue on one chain till night, when in the space of an hour the broken ends can be picked up by a grapnel from the bridge, and shackled together. If both chains were to break in one day, a longer delay would be unavoidable; but this has never happened, and hence arises one of the advantages of using two chains instead of one.

In order that the bridge may undergo a monthly inspection, for repairs, &c., there are two built exactly alike, which work alternate months, each bridge having its own chains, and being altogether independent of the other. For two years there was only one bridge; but the employment of two has since been found more economical than that of one, from the great facility which it affords for repairs, &c. The cost of both bridges, their machinery, double sets of chains, the landing-places and balance-weights at each end, &c., was about 9000*l.*; and the income derived from the use of the bridge is very liberal. The singular appearance of this boat-bridge may be imagined when we state that three four-horse carriages, one pair horse carriage, seven saddle-horses, and sixty foot-passengers, have all crossed on it at once; neither horses nor riders being at all detached from their places in the carriages.

Of the cuts in this article, the first presents a section across the Hamoaze, with the bridge to different parts of its passage, and exhibits the position of the chain in the water; while the second shows on a larger scale the bridge with its platforms.

ON WILHEM'S METHOD OF TEACHING SINGING,

ADAPTED TO ENGLISH USE, UNDER THE SANCTION OF THE COMMITTEE OF PRIVY COUNCIL ON EDUCATION,

BY JOHN HULLAH.

III.

IT has often been asserted that the human voice is the finest musical instrument in the world; and had we been at all dubious on this point, a visit to Mr. Hullah's singing-school would have been sufficient to convince us of the truth of the assertion. The rich volume of sound produced by the harmonious blending of so many voices might be said to proceed from one magnificent instrument, under the guidance of a master-hand.

In listening to the exercises of the pupils at Exeter Hall, we were particularly struck with their correctness as to *time*. Those who have studied music are well aware of the importance of this department; and those who have attempted to teach it can testify to the difficulty of inspiring their pupils with a true *feeling for time*. The success which has attended Mr. Hullah's efforts, in this particular, assures us of the value of the system on which he labours, as well as of his skilful and unwearied application of it. It is observed in the *Manual* prepared by that gentleman, that a feeling for time "is much more rapidly and easily communicated by the sympathy of numbers than by the most careful and analytical process of individual instruction." Yet without trusting to this sympathy alone, the system which we are considering employs other means to effect the desired end. The pupils, who are seated with their books before them, employ their hands in "beating time;" four movements being made,—down, left, right, up. The master explains that all pieces of music are divided into small portions called *bars;* all of which in any one musical passage are exactly of the same length in point of time. He then explains the difference between "common time" and "triple time;" shows how many crotchets, quavers, &c., are included in each bar; and determines how many movements of the hand are to be made in each bar, according to its length. All the pupils move the right hand in exactly the same manner, and at the same moment, whereby a habit is acquired of making these movements in an equal-timed manner. To the eye of a stranger the effect is novel to see the hands of two or three hundred pupils waving to and fro in this manner, while they are singing; but the perfect accuracy which is thereby insured, shows the utility of the practice. Indeed, it may be said, that the education of the voice, of the ear, of the memory, and of the hand, all form parts of this system.

The pupils are exercised in the art of keeping time by what is called "reading in time." A tune is marked on a tablet or board, and the pupils are required to name all the notes, (*sol, fa, ré, &c.,*) and to dwell on each for a length of time equal to the proper length of the note. This kind of exercise is frequently made to alternate with that called *solfaing*, so that the pupil is gradually trained to accuracy both in *tune* and in *time*. The act of sinigng, too, is varied in three different ways, called for distinction *solfaing*, or the sounding of each note to its proper name; *vocalising*, or sounding each note to the same vowel; and *singing*, or the combination of words and notes.

By such steps as these the pupil is gradually introduced to the performance of simple, but regular, pieces of music, which are very ingeniously arranged. The names of musical *intervals* are first explained: for instance, the interval between a note and the next one to it is a *second;* between a note and another two steps distant is a *third*, and so on; the interval between any note and the note of the same name above or below it being called an *octave*. Then follows a series of exercises and simple songs, in which no interval larger than a second is employed; to which succeeds another series comprising both seconds and thirds; then another including fourths; and so on, gradually increasing the variety of musical intervals practised by the pupils. These lessons are varied by explanations of several terms used in music, such as *crescendo, diminuendo*, and the like; and by instruction in the modes of producing expression in music. The exercises and songs for the development of this part of the course were composed chiefly by M. Wilhem and Mr. Hullah, and exhibit much care and skill in their adaptation to the object in view.

The exercises are varied, too, by singing in parts, that is, the pupils are formed into two sections, one of which sings one series of notes, the other section another series; the two being of course so arranged as to harmonize when sung together.

Hitherto the pupil has been told nothing about *flats* and *sharps*. He has received a large amount of valuable instruction, but all given in the natural key of *Do* or *C*. The pupil is now informed, that for variety of expression as well as for adapting music to voices and instruments of different compass, it is necessary to *transpose*, that is, to make some other note, instead of *do*, the lower one of the scale. The curious and somewhat intricate manner in which flats and sharps are required for this transposition, is then explained, aided by an extension of the *manual* symbols before spoken of. Hitherto it has been found sufficient to point to a finger when a particular note is to be indicated; but now, attention is directed to the part of the finger chosen. If the finger be touched in the middle, it implies a natural note; if at the root of the finger, a sharp note; if at the tip a flat note. The master explains how these flats and sharps give rise to a new kind of scale called the *Chromatic* scale, containing thirteen sounds, five more than are contained in the *Diatonic* scale. He then directs his pupils to a new series of exercises in which the chromatic scale is brought into constant use.

It was explained at the beginning of the course that the Diatonic scale is termed major or minor according to the position of the two semitones in it; but all the

practice hitherto has been in the major scale. Now, however, the nature of the minor scale is explained to the pupils, as being productive of a plaintive and melancholy class of tunes; and exercises are gone through for the practice of this mode. Another step in the process of instruction, is when the master explains to the pupils the meaning and object of the *bass clef*. Hitherto all the exercises and songs have been given in the treble clef, such as is used for the right hand music of the piano-forte; but the pupils are now prepared to practise the bass clef, such as is used for the left hand music of the piano-forte. Hence arises a new system of exercises, in which a piece of music is arranged in two parts: one for the treble or high voices, and placed with the treble clef; and the other for bass voices in the bass clef. In some cases the air is arranged in three parts, two being for trebles and one for basses.

Such is a brief outline of the system adopted, so far as it regards the method of instruction in one large class, and so far as the first course of instruction extends; the second course not being yet published. It will readily be understood that many items of a minor character are taught to the pupils, which we have not alluded to in the foregoing sketch. The broad features of an education in singing are taught nearly in the order we have stated. Each lesson lasts about an hour. The master gives out the page of the book to which the pupil is to refer, and determines what exercises are to be gone through. The eye, the ear, the voice, the memory, the hand—all are kept in constant use by the judicious interchange of exercises, which sometimes relate to *time*, sometimes to *tune*, sometimes to *expression*. As an example of the mode in which the exercises are varied, we may mention the course pursued on one occasion when we were present.

After various preliminary exercises, the attention of the pupils was directed to a black board on which were chalked the notes of a tune harmonized in four parts. Mr. Hullah directed the pupils to select one of the parts and to "read it in time," that is, to name the notes and to make the proper pauses on them according to their value as quavers, crotchets, &c. The same process was then repeated for the other parts of the harmony. One of the parts was then *solfaed*, that is, sung correctly as to pitch, but with the names *do, ré*, &c., instead of the words of the song. A similar plan was pursued with the other parts of the harmony. The pupils were then divided into two sections, of which one sang the first treble and the other the first bass. The sections were afterwards increased to four, of which two sang first and second tenor, and two, first and second bass. The proper words were now added; and lastly, the whole was sung, harmonized in four parts, with proper attention to *expression*. The effect of this final exercise was extremely rich and beautiful, and must have been the result of such a system only which, while it conveys sound instruction by easy stages of progression, also excites an untiring interest and friendly emulation among the pupils, and thus renders pleasurable the efforts of those who teach as well as of those who are taught.

The class, or rather school of classes, at Exeter Hall, as we have before observed, consists of masters or teachers, and mistresses of elementary schools; and the object is to prepare them for imparting similar instructions at some future time to the scholars in their own schools. It may therefore be desirable to attempt a brief sketch of the *monitorial system* which it is proposed to introduce into these schools. In the first place, the master will select a certain number of scholars, who seem best fitted for the office, to act as *monitors*; these he will instruct much in the same manner as the schoolmasters themselves are now being instructed at Exeter Hall. The number of monitors will be so arranged as to give eight or ten scholars to each. It is not necessary for the monitors to go through a complete course of instruction before they become instructors; but when they have acquired a certain amount of knowledge they will be competent to commence with the instruction of classes placed under their respective charge. The monitors, while being instructed, are arranged opposite a board on which tablets are placed in succession. These tablets are large sheets of paper on which are printed exercises and figures similar to those contained in the octavo volume. They are intended to supersede the necessity of supplying each learner with a book, since each tablet can be distinctly seen by all the members of the monitors' class, and may be similarly used in the other classes which may afterwards be formed in the school.

When the monitors have attained a certain degree of proficiency, classes or "drafts" are to be formed;—not simultaneously, but in succession, so that one set of tablets may serve for the whole school. When the "first class" (consisting of eight or ten pupils) has mastered the contents of four or five tablets, a "second class" is formed, which is conducted over the same ground, while the first class proceeds with the more advanced tablets. In this way successive classes are formed, until all the scholars in the school, or such of them as are to be taught singing, are entered in some or other of the classes. To preserve order and system in the arrangements, certain ingenious contrivances are proposed—such as a series of "class lists," each containing spaces for the introduction of the names of all the pupils in some one class: to these belong "name slips," *i. e.*, small strips of pasteboard, on which the names of the pupils are to be written, and which are slid into the blank spaces of the "class lists," according to the class to which a pupil belongs. "Progress tables" are tabulated papers, on which is recorded the progress of each class up to any stated time, such progress being estimated by the number of tablets which have been brought before the class.

The most advanced monitor will be selected as "superintendent singing monitor." This favoured pupil (male or female, according as it is a boy's or a girl's school) will look out the proper tablets, progress tables, and class lists for the day, and deliver them to the respective monitors. This is to be done ten or fifteen minutes before the classes assemble, in order that the monitors may look over the tablets, and refresh their memories before the lessons commence. When the classes assemble, the superintendent singing monitor is stationed in a conspicuous part of the school to direct and control the proceedings. The master of the school superintends the whole, and tests the progress of all the classes by frequent examinations at short intervals. Thus, while the pupils look to the monitors for instruction, the monitors look to the master for further progress.

The monitorial plan is a very interesting and important part of Wilhem's method, but the success of it yet remains to be proved. Whether the sub-classes can be taught by monitors chosen (as in Dr. Bell's system) from among the children themselves, or whether assistant-teachers of maturer age will be found necessary, is a problem yet to be solved. Experience will settle this, as well as other points arising from the novelty of the experiment; but we may be allowed to look forward with much confidence to good results from so successful a commencement.

There is another feature in the system which must not be overlooked, that is, the character of the sentiments imbibed by the young persons while singing in their classes. The words selected to accompany the different exercises are, during the first part of the course, adapted chiefly to the intelligence of children, and are entitled "school songs." The words adapted to the second part of the course are to be entitled "labour songs," as inspiring cheerful views of industry; and to these will succeed religious music.

We have examined the tendency of the songs taught in this method, and have been much pleased with their simplicity, and with the general tone of sentiment throughout. It may not be inappropriate to close our notice with a few specimens of these songs.

O! COME YE INTO THE SUMMER WOODS.

O! come ye into the summer woods,
There entereth no annoy:
All greenly wave the chesnut leaves,
And the earth is full of joy.
I cannot tell you half the sights
Of beauty you may see,
The bursts of golden sunshine,
And many a shady tree.
O! come ye into the summer woods, &c.

THE LARK.

From his low and grassy bed,
See the warbling lark arise!
By his grateful wishes led
Through the clear bright morning skies!
Songs of thanks and praise he pours,
Filling all the arch of space;
Singing as he higher soars
Towards the throne of heavenly grace.

Small his gifts compared with mine,
Poor my gifts with his compared,
Yet I have a soul divine,
Angels' gifts with me are shared.
Wake, my soul! to praise aspire,
Reason, all thy powers accord!
Help to tune this trembling lyre
That would gladly praise the Lord!

HARVEST HOME.

The harvest moon is in the sky,
The west seems all on fire,
The corn shall all be housed and dry
Before the light expire.
From every field the wagons come,
With sheaves piled fast and high,
The reapers shout the harvest home,
The harvest home we cry.

The barn is full, the feast is spread,
The squire and hind are there:
And bare is many an auburn head,
And bare the thin grey hair.
"Great God!" they say, "whose harvests come
Thy children here to feed,
Oh! bring us to that harvest home
Where we shall never need."

EVENING SONG.

'Tis eve; our work is done
Ere we part for the night,
With grateful looks each one,
Our master bid good night;
His kind and gentle sway
Persuades us day by day
To live in peace and love.
O how then can we prove
Our humble, humble gratitude?
Our humble, humble gratitude?

O Father, from on high,
On him thy spirit pour;
May no calamity
Approach his cottage door!
O spread his frugal board,
And may thy presence, Lord,
Through night's deep solitude,
Above his dwelling brood!
So may he, may he sleep in peace,
So may he, may he sleep in peace.

SPARE MINUTES.

MEDITATED RESOLVES AND RESOLVED MEDITATIONS.

II.

As is a wound to the body, so is a sinful body to the soul: the body endangered till the wound be cured, the soul not sound till the body's sin be healed, and the wound of neither can be cured without dressing, nor dressed without smarting. Now as the smart of the wound is recompensed by the cure of the body, so is the punishment of the body sweetened by the health of the soul. Let my wound smart by dressing, rather than my body die; let my body smart by correction rather than my soul perish

---

IT is some hope of goodness not to grow worse: it is a part of badness not to grow better. I will take heed of quenching the spark, and strive to kindle a fire. If I have the goodness I should, it is not too much; why should I make it less? If I keep the goodness I have, 'tis not enough; why do I not make it more? He ne'er was so good as he should be, that doth not strive to be better than he is: he never will be better than he is, that doth not fear to be worse than he was.

IT is the usual plea of poverty to blame misfortune, when the ill finished cause of complaint is a work of their own forging. I will either make my fortunes good, or be content they are no worse. If they are not so good as I would they should have been, they are not so bad as I know they might have been. What though I am not so happy as I desire? 'tis well I am not so wretched as I deserve.

THERE is nothing to be gotten by the world's love, nothing to be lost (but its love) by its hate. Why, then, should I seek that love that cannot profit me, or fear that malice that cannot hurt me? If I should love it for loving me, God would hate me for loving it. If I loathe it for hating me, it cannot hurt me for loathing it. Let it, then, hate me, and I will forgive it, but if it love me I will never requite it. For since its love is hurtful, and its hate harmless, I will contemn its hate, and hate its love.

As there is a folly in wit, so there is a wisdom in ignorance. I would not be ignorant in a necessary knowledge, nor wise above wisdom. If I know enough I am wise enough, if I seek more I am foolish.

IT is no marvel that man hath lost his rule over the creature, when he would not be ruled by the will of the Creator. Why should they fear man, when man would not obey God? I could wish no creature had power to hurt me, I am glad so many creatures are ordained to help me. If God allow enough to serve me, I will not expect that all should fear me.

No affliction (for the time) seems joyous, all time in affliction seems tedious. I will compare my miseries on earth with my joys in Heaven, and the length of my miseries with its eternity; so shall my journey seem short, and my burthen easy.

THERE is nothing more certain than death, nothing more uncertain than the time of dying. I will, therefore, be prepared for that at all times, which may come at any time, must come at one time or another. I shall not hasten my death by being still ready, but sweeten it. It makes me not die the sooner, but the better.

THE commendation of a bad thing is its shortness, of a good thing, its continuance: it were happy for the damned, if their torments knew end, it is happier for the saints that their joys are eternal. If man, that is born of a woman, be full of misery, it is well that he hath but a short time to live: if his life be a walk of pain, it is a blessing that his days are but a span long. Happy miseries that end in joy; happy joys that know no end: happy end that dissolves to eternity. [ARTHUR WARWICK.]

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